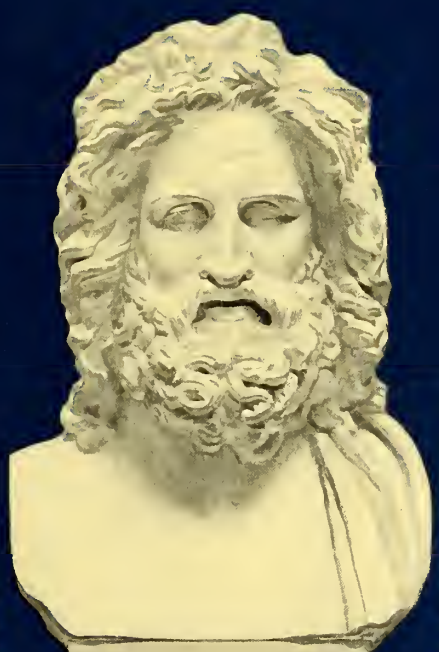


1917

THE ART WORLD

AVGUST



ARCHITECTURE

BELLES LETTRES

DRAMA

LANDSCAPE ARCHITECTURE

MUSIC

PAINTING

POETRY

SCULPTURE

R. ALSTON BROWN

THIRTY-FIVE CENTS A NUMBER

FOUR DOLLARS A YEAR

COMBINING THE CRAFTSMAN

LINCOLN: WAS HE A SLOUCH?

THERE are two extremely important questions before the American people just now, two which they must answer soon:

First: Was Lincoln a clean, dignified member of the Bar, dressing in reasonably good taste, and having a respect for common-sense social forms and beauty of environment? or, was he a roughnecked slouch, dressing like a despiser of elegance in life and beauty of social environment?

Second: Does Democracy mean club-footed, inelegant, vulgar ugliness to the destruction of all social forms? or, does it mean grace, dignity, self-respect and ever-increasing beauty of social form and environment?

These two questions have come to the fore in a manner more insistent for an answer than ever before in the history of this country. Why?

In the June number Mr. Barnard's statue of Lincoln was analyzed and it was suggested that he make a new one, because it is a "mistake in bronze." Since the appearance of the article a number of letters have been received strongly approving the stand taken and condemning the statue. But unless the public wakes up, this statue is liable to prove not only a mistake in bronze but a calamity. For these reasons:

An American Committee and a British Empire Committee for the Celebration of the Century of Peace between Great Britain and America were active from 1909 onward; but when the world war broke out its projects became dormant; now the American Centenary Committee has been united to the "Sulgrave Institution," for the purpose of carrying on "the work of understanding and good will" which had been carried on for a number of years before. Meantime the British Centenary Committee had purchased the Manor House at Sulgrave, England, the home of that branch of the Washington family to which the Virginians belonged, and made it a gift to the American people. The Board of Governors, placed in control of the property, consists of:

The American Ambassador to Great Britain,
Chairman, Ex Officio.

MR. J. P. MORGAN	EARL GREY, G. C. B.
GENERAL LEONARD WOOD	EARL SPENCER, K. G.
MR. ANDREW CARNEGIE	VISCOUNT BRYCE, O. M.
MR. JOSEPH G. BUTLER, JR.	LORD COWDRAY
MR. T. COLEMAN DU PONT	LORD SLAW OF DUNFERMLINE
MR. ROBERT BACON	LORD WEARDALE
MR. JOHN A. STEWART	MR. HARRY E. BRITAIN
	MR. ROBERT DONALD

As a part of the further activities of the two—the British and the American Committees—it proposes to dedicate the Parkman Memorial in Ottawa, Canada, and to erect in London on Trafalgar Square a bronze replica of Houdon's marble statue of Washington which stands in Richmond, Va.; also its purpose is to erect a replica of the Barnard "Lincoln" lately unveiled at Cincinnati and which we condemned in our June number. The place proposed is on the wide space at the foot of Whitehall Street, opposite Westminster Abbey and the Parliament buildings. This is the purport of a circular issued by the American Century of Peace Committee and the Sulgrave Institution combined. The circular closes thus:

NOTE:—We shall be grateful for any comment on and suggestions as to the organization, plan and work of the Sulgrave Institution.

Answering this request, therefore, we suggest: that while one should applaud the scheme of placing statues of Washington and Lincoln in London and consider it a noble project, yet may one positively protest against erecting a replica of Mr. Barnard's "Lincoln," of which we again publish two views on page 419.

But why this descent to the use of replicas in any case? Instead of erecting replicas, only originals of Washington and Lincoln should be given, if we are to expect thanks for the gift. Replicas are second-hand objects after all. Why are not originals presented? Lack of funds would be a sorry confession. But if for economical or for sentimental reasons replicas must be employed a replica of the "Lincoln" by Saint-Gaudens should be chosen, for the reason that so far it is the finest. If a second-hand gift must be made, that splendid statue must be chosen, for it represents Lincoln as the great, powerful, kindly, wise, poetic, patient man that he was. To accept the Barnard "Lincoln," whether as purchase or gift, is a mistake so colossal that it will surely prove a calamity in bronze.

Certainly this hideous statue of Lincoln is an eyesore and conveys an absolutely false idea of his body and mind. It represents Lincoln neither in form nor in spirit. Rather does it represent a *sufferer from the hookworm*. It is a libel on Lincoln against which the whole nation should enter a protest.

It has been claimed that this statue is "a symbol of Democracy." If it goes up in London—poor London, already afflicted with poor statues!—democracy will be represented by a figure that looks like a degenerate "poor white" without so much in his face as a saving twinkle of the eye.

President Wilson has said: "We must make the world safe for Democracy." And we have gone to war to help make democracy safe. But if we hope to keep it safe we must make it attractive, even more attractive than Autocracy which, be its faults what it may, has always worked for elegance, dignity and beauty of civic environment.

Therefore, woe to Democracy when ugliness takes the upper hand!

Now, this slouchily dressed and presumably democratic despiser of elegant social forms will certainly give to every European reactionary and enemy of democracy a justification for saying: "Do you see the disgusting fruit of the vulgar social life of a Democracy?"

Nature has not changed overnight. Eternally she seeks the beautiful, the distinguished, the sublime. The Catholic Church knew this profoundly and wherever it went thought first of all of beauty of form, beauty of surroundings and beauty of social structure in order to hold its devotees faithful by appealing to their soul and imagination.

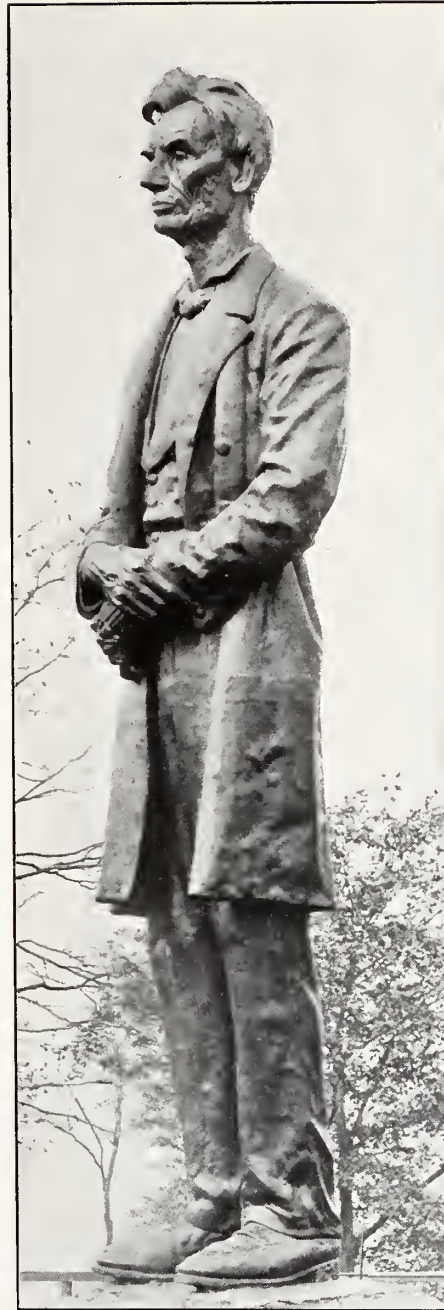
In this respect it is true, human nature will keep on changing, but only by demanding ever more beauty of environment and elegance of social forms. If then we wish to make democracy attractive, it is needful above all else that we do not set up in



Copyright, Perry Studio

THREE-QUARTER VIEW OF
MR. BARNARD'S STATUE

Showing sloping shoulders, very long neck, enormous hands, gigantic feet and a lugubrious face, untrue to Lincoln.



Copyright, Perry Studio

ANOTHER VIEW OF THE STATUE

Showing Lincoln pressing his hands over his stomach as if he were suffering from the colic.

A HIDEOUS STATUE OF LINCOLN

BY GEORGE GRAY BARNARD

A replica of which it is proposed to erect in London to represent our great President and as a symbol of Democracy. If this is done, it will prove a calamity in bronze.

(See page 416)

public places a symbol of the hobo or of a splay-footed, slouchy democracy, so as to disgust the ever aspiring soul of mankind. Indeed, to set up such a statue of Lincoln as this, is as much as to suggest that even in its greatest hero democracy breeds nothing but a stoop-shouldered, consumptive-chested, chimpanzee-handed, lumpy-footed, giraffe-necked, grimy-fingered clod-hopper, wearing his clothes in a way to disgust a ragman.

Therefore the Sulgrave Institution is urged to reflect before inflicting this "Lincoln" on the British people and withhold accepting it, even as a gift, until time can be had to discuss the question more generally.

Let the committee call on the American Academy of Arts and Letters made up of the leading architects, dramatists, musical composers, painters, poets and sculptors of the country, in order to advise with it; and we feel certain that a body of fifty leading Americans will give the statue a fair judgment—whether favorable or unfavorable, remains to be seen.

Is it too much to ask the Sulgrave Institution to take such a precaution?

The action of the Sulgrave Institution has made this a National matter. No committee of a few men has the moral right to choose a hideous effigy of one of the greatest national heroes and set it up in the center of a leading capital of Europe, thus committing all America to their point of view of what is good taste in art. Until the statue has received the almost universal approval of the best artists in the country—not in sculpture only but in the other arts—it should not be set up, but above all, if, like the Barnard "Lincoln," it is widely condemned by artists who have seen it.

A public monument is not a "private snap" for the exploitation of weird æsthetic vagaries of some ego-maniacal sculptor. It is a public avenue for the public expression by the public of public thought and feeling. In his private work a sculptor can do as many stylistic "stunts" as he likes, but in a public monument, it is the business of the artist not to express himself to himself, but to express the public to the public. The sculptor who does not care to bend to this condition should not attempt public monuments.

Let not the Sulgrave Institution imagine that THE ART WORLD is lukewarm in support of their project of erecting statues of Washington and Lincoln in London. On the contrary, we count the project so wise and noble that we call upon the entire press of the country to support the committee. And while we would prefer to see the country present the British people with original statues, we are not opposed to putting up replicas, provided the replicas were those of the statue of Washington by Ward, now in front of the Treasury Building on Wall Street—the finest standing statue of Washington ever made—and of Saint-Gaudens's "Lincoln"—the finest Lincoln statue so far executed. Thus London would receive two great statues, about the same size, and both modeled for the bronze, and both by two great American sculptors.

If a replica of Houdon's "Washington" is given, it should be in marble, because the original is in

marble. It was modeled for marble and not for being cast first in plaster and then from that into bronze—thus deadening the work. Were Houdon here, he would be the first to condemn a bronze replica of his marble statue without first remodeling the surface for the bronze.

The reason is: the *surface carving* of a marble statue is different from the *surface modeling* of a bronze statue. When a sculptor models a statue for marble, he also composes it for the marble, because the material is different. Marble limits a sculptor more than does bronze. He can do in bronze what he can not do in marble.

Moreover, when a sculptor attacks the surface of his clay he models it with a certain texture or "technique" when the model is destined to be transferred into marble, and with a different kind of surface treatment when the clay is destined to be cast first of all into plaster and from that into the bronze.

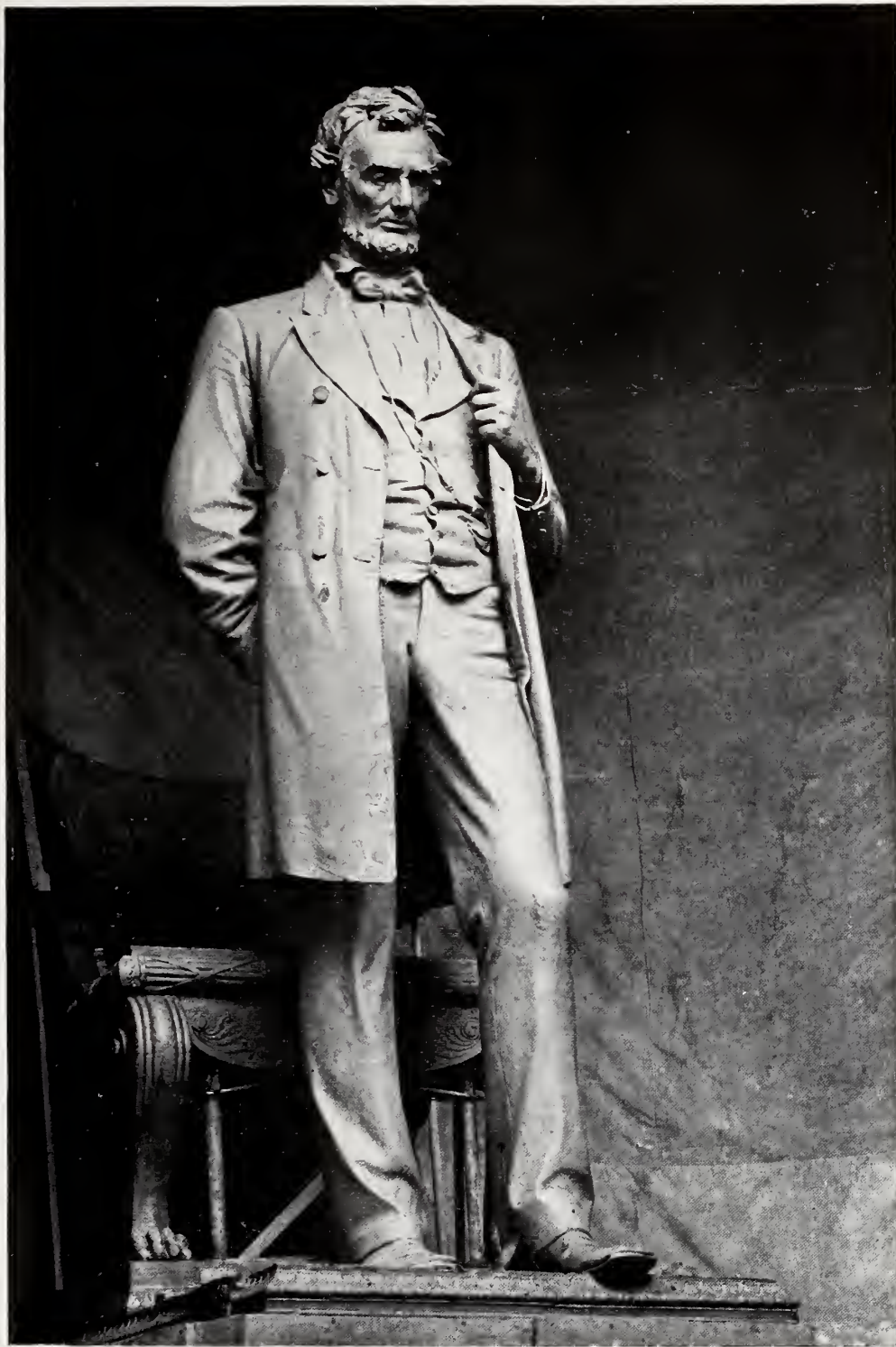
Now to make a marble statue, then cast it in plaster and after that recast it in bronze is a capital mistake—because the effect in the bronze replica can never be the same as in the marble original. Such a replica is always more dull and lifeless than the original. So that a replica of Houdon's marble "Washington" in bronze is really a libel on his original marble statue and upon Houdon himself as an artist. And we say this in face of the fact that a half dozen replicas in bronze of this statue have been scattered over the United States, one having even been set up in the Hall of Fame at Washington. Not one of these replicas can—in its effect upon the observer—be compared with the original marble in Richmond.

J. Q. A. Ward's "Washington" is greatly superior to any bronze replica that could possibly be made of the marble of Houdon's "Washington." Therefore, Ward's "Washington" should be chosen because it is finer and more alive than any bronze replica of Houdon's "Washington" and because it is by a great American. If this line of action is adopted by the Sulgrave Institution, we will support it with all enthusiasm. And we suggest here and now that the Legislature of Illinois honor the people of America by having a replica made of Saint-Gaudens's "Lincoln," and that the Legislature of the State of New York likewise honor the American people by having a replica made of Ward's "Washington," and that the two States present them to the City of London through the Sulgrave Institution.

The total expense for each statue, including a simple but fine granite pedestal, should not exceed \$10,000.

Will not Governor Whitman add to his laurels by recommending a bill to our State Legislature for an appropriation of \$10,000 for such a replica of Ward's "Washington"? And will not Governor Lowden take the same action and suggest to the Illinois Legislature a bill for \$10,000 for a replica of Saint-Gaudens's "Lincoln"? Thus the world will see that our people have produced great sculptors and that we know what great art is. We publish reproduction of these statues. (Pages 419-420.)

As bearing on this subject, we publish an article and a new Lincoln portrait on page 421 which we trust our readers will study carefully.



Courtesy of The Century Co.

A GREAT STATUE OF LINCOLN

BY AUGUSTUS SAINT-GAUDENS

Showing the War President meditating over affairs of state. If a replica of any existing statue is erected in London, it should be of this statue.

(See page 416)

